



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

Correspondence.

SPIRIT FRESCO PAINTING.

D. B. S., Yerba Buena.—Spirit-fresco painting is particularly suited to wall surfaces. It is a modern invention by Gambier Parry, an English decorator, who claims for it durability, power to resist external damp and changes of temperature, luminous effect, a dead surface, and freedom from all chemical action on colors. Pictures painted by this method may be washed with soap and water. The surface to be painted on should be good common stucco, which is perfectly dry and porous. "The medium is composed of Elemi resin, pure white wax, oil of lavender, and the finest preparation of artist's copal; and with these, when incorporated by heat, must be mixed the colors in dry powder. If mixed on a slab, as for oil colors, and placed in tubes, they will last for years. The surface to be painted on is prepared with two washes of the medium diluted with one and a half its bulk of turpentine, and finally with two coats of a solution composed of equal quantities of pure white-lead and of gilders' whiting in the medium slightly diluted with turpentine. This, when dry, produces a perfect surface, and so white that colors upon it have all the internal light of Buon Fresco and the transparency of pure water colors." This is noticeable in Sir Frederick Leighton's mural painting "Arts of War," in the South Kensington Museum. If, in painting the work, any part, from having been left, becomes quite hard, that part can be softened with a wash of pure spike-oil, but a too frequent use of this is to be avoided. "The rationale of the painting," says Mr. Parry, "is this, that the colors in powder being incorporated with material identical with that which has already sunk deep into the pores of the wall surface, and has hardened by the evaporation of the turpentine vehicle may be regarded as belonging to the mass of the wall itself, and not as mere superficial applications."

COLORS FOR A GLOBE.

SIR: I have been constructing a geographical globe, and I come to you for a little advice in the selection of colors. I wish to use permanent transparent colors in washes. How are the aniline colors for this purpose, or the dye woods and extracts?

J. H. D., Brooklyn, N. Y.

ANSWER.—You cannot do better than to use Winsor & Newton's water-colors. The aniline colors should be avoided, as they will quickly fade.

A TYRO ENLIGHTENED.

SIR: I have the enclosed list of French water-colors, and being but a tyro in the use of them find it very difficult to follow instructions under their present names. Would you be so kind as to translate them for me that I may be better enabled to understand them?

J. H. P., Pittsburgh, Pa.

ANSWER.—Jaune de chrome clair, light chrome yellow; outremer, ultramarine; vert vegetal, vegetable green; blanc d'argent, silver white; jaune d'or, golden yellow; jaune de chrome foncé, deep chrome yellow; pourpre clair-extra, very light purple; violet clair-extra, very light violet; ombre naturelle, raw umber; Sienna brulée, burnt Sienna; bleu de Prusse, Prussian blue; bleu celeste, celestial blue; gomme gutte, gamboge; carminée rose, rose lake; vermillon, vermillon.

"SCRATCH WORK" DECORATION FOR CHINA.

PUTOIS, Topeka, Kas.—The kind of work you speak of is much practised in Germany, where the objects may be bought colored all ready for the amateur to decorate. But any person with taste can do it, as it requires no especial study like china painting. The process is very simple, and can be easily managed at home, with the exception of the firing. It is thus described by a lady who has tried it: "A cup such as is usually sold for enamel painting will be found easy to begin with, over-glaze colors being used. The ordinary fat oil and turpentine will be found most satisfactory as a medium. Should the mixing of the colors prove an obstacle, let those prepared in tubes be selected, instead of powders. Rich tints are most effective, such as deep pink, blue, orange, or a dark and warm chocolate brown. Give the cup a good coating of the paint, covering the entire outside with the exception of the handle. Should the paint prove very slow in drying, it may be placed for a short time in a slightly warm oven. A second coating will often be found necessary. Until fired the surface will present a very rough appearance. When perfectly dry, with a very soft lead pencil lightly sketch any pattern fancy may dictate. A cup will look pretty with sprays of vine leaves and tendrils round the top, and under it, on the front or at one side, a monogram. If any difficulty be experienced in sketching the pattern evenly, it can easily be drawn on tissue or tracing paper, and fastened on the china over a piece of transfer paper. The latter can be quickly made by well rubbing one side of some unglazed note paper with a cake of ordinary black lead. While working, the cup is best held in a soft silk handkerchief, for warm fingers will sometimes leave ugly marks; also the breath will soften the paint, but with a little care no inconvenience will arise from this. With a sharp pointed penknife scratch away the paint within the lines of the design, transforming it into a wreath of white leaves with many lacelike tendrils, which will give it a light and pretty effect. Initials may be treated likewise. The paint will peel off in tiny shavings, and these can be blown away occasionally. Expert fingers, with a small brush and very thin paint of the same color as the groundwork, can add a slight shading to the leaves and flowers; otherwise the veins must simply be put in by a fine gilt crow quill. The one initial should be picked out by a little shading; the other also, after it has been grounded in gold. The handle

should be decorated in a similar manner. Hancock's preparation of gold will be found easy of manipulation for this purpose; also for finishing the veins, as described, in gold, not putting it on over the paint, but either leaving uncolored or scratching the surface white again. Unique breakfast and tea sets may be made thus, and those possessing a slight knowledge of drawing may produce the most beautiful etchings, the best implement to use for this purpose being a coarse darning needle. As a rule, etchings on medallions of color prove more effective than when the entire article is painted."

PASTEL PAINTING.

P. S. T., Cincinnati.—In order to obtain great decision and depth in draperies, architecture, or landscape, some artists employ a body of color made of pastel, mixed with bookbinders' varnish, thinned with spirits of wine. It is seldom, however, that this produces a good effect, as the touches put in with it do not harmonize with the other work; but the following composition will answer the intended purpose, and will leave no prominent and inharmonious brilliancy: Spirits of wine, 4 ounces; powdered white rosin, 1 dram; essential oil of spike (lavender), 1 dram, and camphor, 4 grains. This composition may be modified as follows: Rectified spirits of wine, 2 ounces; powdered white rosin, ½ dram; camphor, 4 grains, and oil of spike, 4 grains.

B. T., Brooklyn, N. Y.—In pastel painting (1) white, used either in the composition of the crayon, or in the execution of a picture, produces an endless series of tints, to which no names can be given. (2) Chalk and yellow ochre afford flesh tones in variety, according to the preponderance of the one or the other material. So do chalk and light red, chalk and vermillion, chalk and madder, or carmine.

S. A., Fort Scott, Kan.—Colored crayons, or pastels, are made by the mixture of color with a colorless base. This combination is then worked by means of a mucilage into the consistence of a soft paste, which, having been formed into small cylinders, and afterwards dried, the colors are ready for use. One of the best qualities of the crayon is that it should work smoothly and evenly, which supposes it entirely free from any gritty mixture. There are certain colors which become, in drying, too hard, and which in like manner indurate every composition into which they may enter. Some are susceptible of a cohesion more intimate with certain bases than with others. There are mucilages suitable only for particular colors, as communicating to others a degree of consistence either too great or insufficient. Thus, in their preparation, all colors cannot be treated alike. To succeed, therefore, in making crayons, there would be necessary an amount of skill that could be acquired only at an expense of time which no artist could afford. And after all his labors, his experience would but prove that the pastels which he manufactured were inferior to those which he could purchase.

THE ART OF THE MEDALLIST.

MR. REGINALD STUART POOLE, of the British Museum, recently delivered a course of three lectures upon coins and medals at University College, London, with a view to assisting Professor Legros, Director of the Slade School of Art, in an attempt he is making to revive the medallist's art.

Upon the obverse of a medal, except in rare instances, the lecturer observed, the head was represented. As to the treatment of the obverse, the Greeks and the Italians of the Renaissance represented entirely different schools. The Greek was idealistic; the Italian was scrupulously yet nobly realistic. The Roman artists occupied a middle position, and were not worthy of comparison with either. The familiar Greek head was, as it were, the head of heads; a noble ideal that embodied the quintessence of the real. It was a poor idealization and a cowardly realism that resulted from an attempt to elevate an isolated individual into a type. That was the attempt of the Roman medallists. Their work wanted true beauty when compared with the Greek. It wanted the great quality of sincerity which gives undying value to the portrait medals of the Renaissance. There were thus three great schools. They might work in either of two; the third was the one to avoid.

The art of the medallist—the sculptor in relief—occupied a middle position between sculpture and painting, being subject partly to the conditions which govern the sculptor, partly to those subject to which the painter works. It was curious to observe accordingly that the medallist's art tended to the sculptural in the greatest ages of sculpture, and to the picturesque in the palmiest days of painting. The three-quarter face was the one which best fitted the field of the medal, the circle enclosed it more gracefully than it did the face in profile, and it was less stiff than the full face. But this was a position which presented extreme difficulties to the sculptor on account of the variety of different planes which the work presented; and it was noticeable that it was only for a short period, in the greatest days of Greek art, that the face was so presented. The lecturer begged them to avoid in their work any mathematical perfection. The medal should not be perfectly circular, but only so near to circular as it might be if drawn with the hand. So in like manner the field of the medal should not be a perfect plane. The Greeks had avoided this distressing precision always. They made very commonly the medal slightly convex on its obverse, and concave on its reverse. So the head seemed to grow out of and belong to its environment. It lived, as it were, in an atmosphere, and did not look so miserably lonely as in modern struck medals it does.

The lines of the design upon the medal were of necessity hand-drawn, and these could only seem properly in harmony with a hand-drawn bounding line. A circle described with a compass proclaimed in a distressing manner the conflict between science and art.

As to the design upon the reverse of the medal it might be of various descriptions. It must, however, be simply composed, which was a condition dictated by the medium, and it must have some suitable subjective connection with its obverse. It should stand toward the obverse as the wife toward the husband, complete in herself and beautiful to view, yet seeming more beautiful still and attaining a higher perfection when the spiritual bond had been proclaimed and understood.

THE CHARCOAL CLUB.

A DOZEN active and ambitious artists have lately established in this city, under the name of the Charcoal Club, a society which promises to be one of the most practical and prosperous art organizations in the country. "Artistic improvement" and "social intercourse" are the special objects of this new club, the regular membership of which is limited to 21. The meetings are to be held every Tuesday evening, the first to be devoted to a public reception, the second to sketching, and the third and fourth to study from the life, this arrangement to be repeated in due rotation. The dues are \$10 initiation fee and \$2 a month. The club rooms are at 14 and 16 West Fourteenth Street. The members and officers are as follows: Frank Bellew, President; Vic. Arnold, Vice-President; Joseph F. Clare, Treasurer; Geo. R. Halm, Secretary; Marc Gambier, Alfred Trumble, Executive Committee; Chas. Volkmar, F. Rondel, Sr., E. R. Morse, A. Hosier, Geo. W. Carleton, Frank Bellew, Jr. The first public reception, held July 11, was numerously attended by artists and art lovers, Messrs. Elihu Vedder, Geo. W. Maynard, H. P. Share, Joseph Lauber, and Wm. E. Marshall being among the guests. Much creditable work done by the members was exhibited, including some spirited designs by Mr. Halm, and some fine plaques and vases by Mr. Volkmar.

THE COSTUME OF MEN.

At a meeting of the Architectural Association in London, a paper on "Art in Costume" was recently read by Mr. J. A. Gotch, in which he spoke of the costume of men, and made some suggestions. He said:

"One of the most obvious things about a man's every-day dress is its ugliness. When on pleasure he is bent he may wear pretty much what he likes; and, as a matter of fact, when footballing, boating, bicycling, cricketing, walking, or otherwise enjoying himself, he does adopt a dress which is both sensible and picturesque. It is only when he wishes to make an impression, when he is on business, or paying a call, or going to worship, or performing some conventionality, that he considers it absolutely necessary to be particularly inartistic and uncomfortable."

After condemning and ridiculing the "top hat" and the ordinary frock coat, Mr. Gotch went on to say that the worst and ugliest feature in modern costume was trousers, which seemed to have been evolved from the tight trousers and Wellingtons of the early part of the century; these, in their turn, having grown from the knee-breeches and stockings of fifty years earlier. History had no record of a garment at once so simple and so ugly.

"Trousers are not economical, inasmuch as they get baggy at the knee long before they are worn out; they are always getting dirty at the ankles. They are not specially adapted either for cold or for wet. On a wet day it is the part from the knee downward that catches the rain and necessitates changing the whole garment. Indeed, it is the way in which they ignore the knee-joint which renders trousers practically so objectionable. The substitution of knickerbockers or knee-breeches for trousers is one of the pressing reforms of the day—the change is so simple and yet so effectual. The next is the total disuse of the chimney-pot hat and the more frequent use of soft material as a head covering. A 'wide-awake' or 'billy-cock' hat has capabilities, while the 'Tam-o'-Shanter' is an excellent article, ready to the head."

Coats could not be so absolutely condemned, but the lecturer suggested some modifications:

"If the coat-sleeves were tight and the collar buttoned high there would be no necessity, scarcely a possibility, of starched shirt-front and cuffs, consequently no necessity for a shirt at all. What then? Is a linen shirt a sine qua non? Not at all. At present its only use lies in the collar, cuffs, and shirt-front appearing. Do away with the shirt-front and cuffs and you may then discard the shirt, only you must wear a thicker jersey. Suppose we adopted a regular seaman's jersey. Its collar might appear above the coat, its cuffs below the sleeves. Let it be any color you like, white or otherwise. Such a costume would certainly be more simple and artistic, and as for its oddity that is a mere matter of custom. We could then do without a waistcoat. The watch and other small articles might be carried in a band round the waist, the coat worn usually buttoned up, but if it were left open it would not display the same kind of dishabille as now; while a necktie would be optional, according to the cut of the jersey collar. If it were thought desirable to ornament the coat, it might well be done by making the necessary turning in of the edges ornamental. That was the system which the Greeks adopted. They ornamented the edges of their garments with a running pattern, and then, according to the way in which the garment was worn, this pattern varied in effect. We might adopt the same principle, though its application would be different. For summer a very practical and useful feature might be introduced by simply having short sleeves to the coat and showing the jersey down to the wrist; for in summer, as every one knows, thick, flapping sleeves are a great inconvenience. Open shirt-fronts for general wear are both inelegant and unhealthy. What is the good of wearing an open front in order to put a chest-protector underneath it? A little care bestowed upon the collar and necktie will well repay the trouble, for that is the focus of male costume—the place where the eye naturally lights in conversation, and a small piece of bright color is very 'precious' in these days of sombre hues."

The author of the paper thought there was much room for improvement and attention in the colors of our clothes. Of all the horrible inventions of feeble clothmakers the shepherd's plaid pattern was, he said, the most dreary. A man dressed in a black coat, shepherd's plaid trousers, and a nondescript artificial necktie, was a sight to rouse pity in his bitterest foe. Black was much too freely used nowadays, though rather less than formerly. There was no reason for it, except a desire to be in the fashion. The lecturer said:

"Avoid artificial neckties. If you cannot tie one yourself, learn. Who that gave the matter his serious consideration would consent to wear a stiff board on his bosom, carefully made to look like folded cloth, and with a pin stuck in that does no good, and is only there for appearance? Yet I believe many of the heathen do wear such things. If you have a pin that you want to wear, by all means wear it; only choose for its display a necktie whose structure requires it, and not one where it does no good whatever. Then as to gloves, if you want to keep your hands warm or clean, wear them; if not, don't. If, however, you prefer to belong to the unthinking herd, by all means wear them whenever you think fashion dictates; wear them on a hot day in summer and spoil a pair every time you put them on."

"THE CENTURY" CONDEMNS CESNOLA.

It is now just two years since THE ART AMATEUR, in August, 1880, disclosed the fact that numerous objects in the Cesnola Collection of Cypriote antiquities had been repaired or restored in such a manner as materially to diminish their value. In the current (August) number of The Century Magazine ten editorial pages are devoted to a thorough, impartial and conclusive review of the long and bitter controversy provoked by Mr. Feuardent's charges. The Century writer does not undertake to defend either side, but assumes the rôle of an investigator and judge, remarking with great justice:

"The public is not interested in 'catching' Messrs. Feuardent and Cook, on the one hand, or General di Cesnola on the other. What is desired is a knowledge of the Director's treatment of the entire Cesnola Collection; of his trustworthiness as the historian and guardian of that collection; and of his ability to 'direct' faithfully and intelligently a great public museum of art. . . . This magazine, we respectfully submit, has a special right to criticise and to censure in the interests of truth and fairness; but we do so with the greatest reluctance, and not without waiting long to find whether the Trustees would not show some disposition to see things as they are. Last autumn we obtained permission to photograph objects in the Cesnola collection to illustrate Mrs. Mitchell's history of antique sculpture, now appearing in these pages. After the photographs had been taken, our Art Department received a letter from Mr. Savage, who was no longer connected with the institution, saying that four of these objects contained five restorations, more or less serious. Word was sent to Mrs. Mitchell, who had gone abroad to continue, near the British and Berlin Museums, the preparation of her essays. In acknowledging to us the copy sent her of Mr. Savage's letter, Mrs. Mitchell says: 'I cannot tell you how little surprised I was by its contents. When in New York I attempted to gain some information as to some of the pieces—where they came from? temple? tomb? how they stood, etc., etc., all questions of vital importance. * * * It was always in vain. * * * Besides, I felt unhappy myself in studying the stainless collection, so monotonous in its whiteness, for objects which had lain centuries under the earth, and many a time came home distressed with uncertainties which I do not feel anywhere else. I hope that Cesnola will be made to feel the great wrong he has done science and the American people in thus imposing upon them patched-up restorations of homeless figures.'"

The following is The Century editor's summary of the results of his personal investigations:

"It appears that in the Cesnola collection of stone antiquities there are innumerable repairs, most of them probably correct, but others of doubtful propriety; that there are in the same collection numerous restorations, some of the latter being serious and unwarrantable and others probably unimportant if explicitly acknowledged—though it would doubtless have been wiser to make no restorations whatever in such a unique series, at least until each object had been fully studied by archaeologists, and definitely assigned to its proper date and locality. But it appears, moreover, that all points of juncture and all restorations have been hidden from the eye; that when plaster has been inserted, it is treated in some way both as to superficial texture and color so as to resemble antique stone; that notwithstanding all that has been said on the subject since August, 1880, not one object in the collection has a card upon it announcing a repair or a restoration; that the public has no means of finding out what objects are restored; that these numerous restorations have been only accidentally discovered by the public—after it had been indignantly denied that there were more than two in the entire collection of stone objects; that, even if General di Cesnola were not responsible for any other restoration beside that of statue 39, it is undeniably true that, after having his attention called to the matter by the public charges so long ago as August, 1880, and after having pledged his own word as to the purity of the collection, and having permitted the examining committee, his first assistant and the Trustees to pledge their honor as to the unrestored condition of the entire collection, he has continued to exhibit a number of restored objects, and has permitted photographs to be sold of such objects in the Museum, and to be made for illustration in The Century Magazine, without any information being given by him that they were so restored. We find also, that the testimony goes to show that all the restorations in stone objects made both in Fourteenth street and in the present building were, in fact, made under Di Cesnola's authority, and mainly in his presence. It appears, furthermore, that he has made different statements, at different times, with regard to the places from which the objects were obtained, attributing them at one time to a tomb, at another to a temple, now to one ancient city, and now to another; and that this has so frequently been the case as to cast a suspicion upon all his ascriptions of localities, and all his assertions as to the original condition of objects."

An important letter from Mr. Savage to the editor of The Century throws some new

and interesting light on General di Cesnola's reckless conduct in this regard:

"General di Cesnola in his 'Cyprus,' p. 94, describes six terracotta statuettes found by him together in one grave, forming a procession. In Handbook No. 2, published three years and a half later than the 'Cyprus,' this procession has grown from six figures to nine, and the heart of the funeral in its new arrangement, namely, the figure of a woman stretched out on a bier with a cow's mask covering her face, is not mentioned in the earlier description. (See Handbook 2, p. 42, No. 265.) That the additional figures were not members of the procession at the time when the book 'Cyprus' was written, is made plain by the way in which the description excludes by implication, all others than those mentioned. So also in Doell's illustrated catalogue of the first Cesnola Collection (published 1873) in which the procession is engraved, only six figures appear, the same as those described four years later in the 'Cyprus.' This series of terra-cottas was arranged in its present order by General di Cesnola himself in my presence."

As to General di Cesnola's untrustworthiness in regard to questions of locality, Mr. Savage farther says:

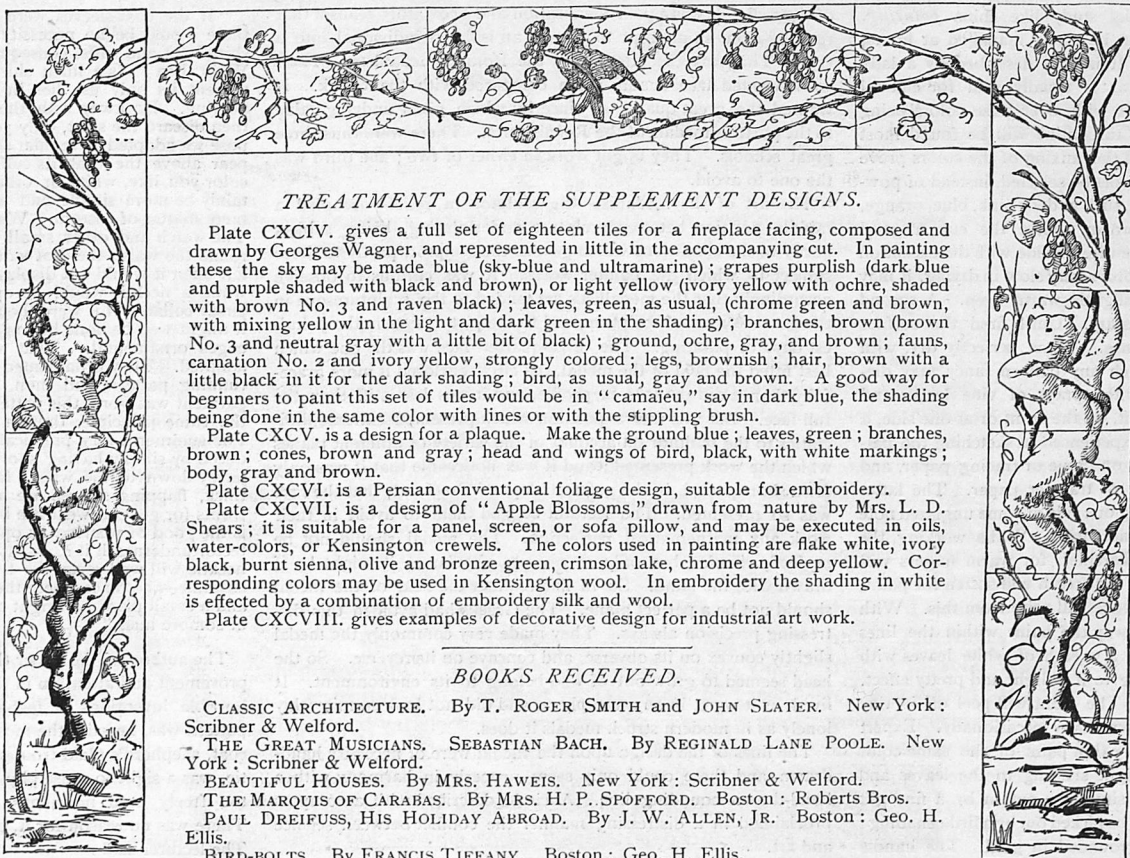
"I have examined the 'Cyprus' (published 1877) specially with a view to this question, also an article in Harper's Monthly Magazine, July, 1872, also a paper by General di Cesnola laid before the Turin Academy of Sciences, January, 1871 ('Atti' of the Academy, vol. 6, p. 554), also Metropolitan Museum Handbooks 2 and 3 (published 1880), and I find that this portion of General di Cesnola's archaeological labors is in shocking confusion. This examination of several publications authorized by him shows that it would be a service to students of ancient art to place before them the many and striking proofs of the following thesis: General di Cesnola's statements of the places where he found his antiquities are full of contradictions; must be used only after careful comparison with one another; the results thus painfully sifted out will always be uncertain, where there are no statements of other explorers to confirm them."

Considering General di Cesnola as an individual, the Century editor says, referring to the Cypriote collection:

"He was just the man to extract this antique loot from the Sultan's domains; he did it by methods of which a full and naive account is furnished in his own work on 'Cyprus.' But those who read that book carefully will, we think, conclude with us that while General di Cesnola was undoubtedly the man to get the collection, he was not the man to take care of it; and that, least of all, has he the scholarly equipment, strict conscientiousness, accuracy, and artistic taste necessary for Director of a great Art museum. He has treated his statues like a dragoon, or, rather, let us say, like a martinet; he has brushed, touched, and patched them up to make a good appearance on parade—probably without at first fully realizing the harm he was doing. But, most melancholy of all, after doing it he has denied it, and even after the fullest private and public exposure, he has been sustained in his denials by gentlemen whose indorsement should be the amplest guarantee for the scrupulous fidelity of the official whom they publicly sustain and honor."

"General di Cesnola was, we suppose, placed in charge of the whole Museum primarily because it was thought necessary to employ him to put together the fragmentary collection which had been bought from him; because, furthermore, of his executive ability, and probably also because of the éclat of the name of the discoverer of the Cesnola Collection. In his highly responsible and entirely novel position, a position for which his whole career had completely unfitted him, on the æsthetic side, it is not strange that he should have proved a failure. Through his conduct, and the conduct of those who have generously, though mistakenly, thought it necessary to make his cause one with that of the institution, the Museum has been brought into conspicuous and lamentable disrepute."

In a word, the verdict of The Century is that there are "serious and unwarrantable" restorations in the Cypriote collection, and that Di Cesnola himself is "a failure," through whom "the Museum has been brought into conspicuous and lamentable disrepute." And such, we are satisfied, will be the result of every thorough, intelligent, and disinterested investigation of the matter. It is to be hoped that the Trustees of the Museum have defiled themselves sufficiently with Italian pitch, and will wash their hands as soon as possible.



TREATMENT OF THE SUPPLEMENT DESIGNS.

Plate CXCIV. gives a full set of eighteen tiles for a fireplace facing, composed and drawn by Georges Wagner, and represented in little in the accompanying cut. In painting these the sky may be made blue (sky-blue and ultramarine); grapes purplish (dark blue and purple shaded with black and brown); or light yellow (ivory yellow with ochre, shaded with brown No. 3 and raven black); leaves, green, as usual, (chrome green and brown, with mixing yellow in the light and dark green in the shading); branches, brown (brown No. 3 and neutral gray with a little bit of black); ground, ochre, gray, and brown; fauns, carnation No. 2 and ivory yellow, strongly colored; legs, brownish; hair, brown with a little black in it for the dark shading; bird, as usual, gray and brown. A good way for beginners to paint this set of tiles would be in "camaieu," say in dark blue, the shading being done in the same color with lines or with the stippling brush.

Plate CXCIV. is a design for a plaque. Make the ground blue; leaves, green; branches, brown; cones, brown and gray; head and wings of bird, black, with white markings; body, gray and brown.

Plate CXCVI. is a Persian conventional foliage design, suitable for embroidery.

Plate CXCVII. is a design of "Apple Blossoms," drawn from nature by Mrs. L. D. Shears; it is suitable for a panel, screen, or sofa pillow, and may be executed in oils, water-colors, or Kensington crewels. The colors used in painting are flake white, ivory black, burnt sienna, olive and bronze green, crimson lake, chrome and deep yellow. Corresponding colors may be used in Kensington wool. In embroidery the shading in white is effected by a combination of embroidery silk and wool.

Plate CXCVIII. gives examples of decorative design for industrial art work.

BOOKS RECEIVED.

CLASSIC ARCHITECTURE. By T. ROGER SMITH and JOHN SLATER. New York: Scribner & Welford.

THE GREAT MUSICIANS. SEBASTIAN BACH. By REGINALD LANE POOLE. New York: Scribner & Welford.

BEAUTIFUL HOUSES. By MRS. HAWES. New York: Scribner & Welford.

THE MARQUIS OF CARABAS. By MRS. H. P. SPOFFORD. Boston: Roberts Bros.

PAUL DREIFUSS, HIS HOLIDAY ABROAD. By J. W. ALLEN, JR. Boston: Geo. H. Ellis.

BIRD-BOLTS. By FRANCIS TIFFANY. Boston: Geo. H. Ellis.

BRIC-A-BRAC AT THE HAMILTON SALE.

We give below the description and prices of some of the most important lots disposed of at the sale of the great collection of the Duke of Hamilton, at Christie's, up to the latest advices. The names of the buyers, with the exception of that of Mr. Denison, are those of dealers.

CHINESE PORCELAIN.

Pair of pink vases and covers, enamelled with flowers in brilliant colors, and with flowers and foliage in medallions on white ground. 17in. high.—£420. (Donaldson.)

Pair of vases and covers, enamelled with flowers and ornaments in brilliant colors on green and pink ground, and with birds, foliage and flowers in large medallions on white ground. 4ft. 3in. high.—£986. (Stettiner.)

Pair of oviform vases and covers, black ground, deep ruby borders, enamelled with brilliant colors, each with three large medallions of flowers and landscapes on white ground. 17½in. high.—£420. (Denison.)

Pair of mandarin vases and covers, white ground, slightly raised foliage and flowers, foliage in gold, in large leaf-shaped and smaller medallions, covers surmounted by kyilins, gilt and enamelled in colors. 53in. high.—£1239. (Wareham.)

Pair of celadon-green flat shaped vases, ornaments in slight relief, mounted with handles formed as boys holding festoons of flowers, border with shells and scroll ornaments in ormolu, of the time of Louis XV., on stands of same. 12in. high.—£850. (Denison.)

OLD JAPAN LACQUER.

Oblong chest, black lacquer, raised landscapes in gold, studded with animals, birds, etc., in silver and gold, with a large medallion, similar, in the lid. Formerly property of Napoleon I.—£735. (Whitehead.)

CARVINGS IN AGATE AND JADE.

Pair of globular bottles, pale green Indian jade, inlaid all over with flowers and leaves in lapis lazuli, jade, rubies, and other precious materials, borders of gold, on Louis XVI. stands, formed as three female figures of gilt metal supporting bronze palm trees, on triangular marble pedestals supported by camels on marble plinths. 20in. high.—£1522 10s. (Radley.)

SCULPTURE.

Bust of the Emperor Augustus, antique Egyptian porphyry, with gilt metal ornaments.—£1102 10s. (Joseph.)

DECORATIVE OBJECTS.

Pair of tall oviform vases, of old gros-bleu Sèvres porcelain, mounted with ormolu, bird's head handles, and festoons of flowers and foliage, chased in high relief by Gouthière. 14in. high.—£1680. (Clarke.)

Louis XIV. chandelier, of ormolu, with branches for six lights, chased with scrolls and flowers, and with vase in centre chased with masks.—£420. (Davis.)

Pair of cabinets of ebony and mahogany, front formed of large panel of Japan lacquer, landscape and figures in gold, on black, border of mother-of-pearl, trellis, and flowers, enclosing drawers panelled with slabs of Japan lacquer, mounted with ormolu friezes and ornaments of classic design, painted medallions by Auguste, surmounted by a rose granite slab on high open stand and marble plinths. 2ft. 3in. by 1ft. 6in., 4ft. 11in. high.—£1029. (Denison.)

Louis XIV. pedestal cabinet, by Boule, inlaid with designs in engraved brass and white metal on tortoise shell, mounted with ormolu mouldings, masks, and festoons of foliage, circular medallion of Louis XIV. in front, black marble slab, 2ft. 8in. by 1ft. 8in., 3ft. 6in. high.—£230. (Denison.)

The D'Artois cabinet, a Louis XIV. commode, ebony inlaid with panels, by Boule, of brass and white metal on tortoise shell, mounted with massive handles and ornaments of ormolu, chased with bacchanalian and other masks in high relief, monogram C.A. and arms of France surrounded by boys with garlands of flowers forming the key plates, and steel key with openwork handle, surmounted by a fine slab of malachite. 5ft. 4in. by 2ft. 2in., branded with monogram M.E.—£766 10s. (Denison.)

Oblong table, of antique Egyptian porphyry, unusual size, on stand of ormolu, the legs being terminal winged figures holding cornucopiae, on stand with stretcher, boldly chased with masks and foliage in high relief. 7ft. 4in. by 2ft. 10in., and the companion table.—£1890. (Colnaghi.)

Cabinet with four doors and drawers, on six legs, painted with allegorical figures and trophies in colors on gilt ground, with jasper slab. 4ft. 11in. wide, 3ft. 1in. high.—£777. (Whitehead.)

Louis XVI. clock, by Robin, enamelled dial showing the days of the month and phases of the moon, case of chased ormolu, with figures of boys allegorical of sculpture and architecture, surmounted by a vase, with festoons of foliage.—£661 10s. (Denison.)

Ebony cabinet, inlaid with large slab of Florentine pietre dure mosaic of a vase of flowers with fourteen smaller slabs above, with fruit and flowers, small glazed cupboard at the sides, mounted with ormolu. 6ft. high.—£409 10s. (Litchfield.)

Louis XVI. upright secretaire, panels of pollard wood and ebony borders, door and frieze covered with drawings of figures, flowers and lace, mounted with ormolu, open work gallery, centre cupboard inside painted with large portrait, numerous drawers with pastoral subjects in borders painted to imitate lace. Formerly the property of Mme. Du Barry. 5ft. 4in. high by 2ft. 7in. wide. Stamped P. H. Pasquier.—£430 10s. (Attenborough.)

Louis XVI. upright secretaire. Signed, Riesener fe. 1790. Branded with cypher of Marie Antoinette and Garde Meuble de la Reine on back. 4ft. 9in. high by 3ft. 6in. wide.—£4620. (Boore.)

Commode, ensuite. Signed, Riesener fe. 1791.—£4305. (Stettiner.)

Oblong writing table, ensuite. Stamped J. Riesener, branded underneath with cypher of Marie Antoinette and Garde Meuble de la Reine. The last three specimens were executed for Queen Marie Antoinette.—£6300. (Wertheimer.)